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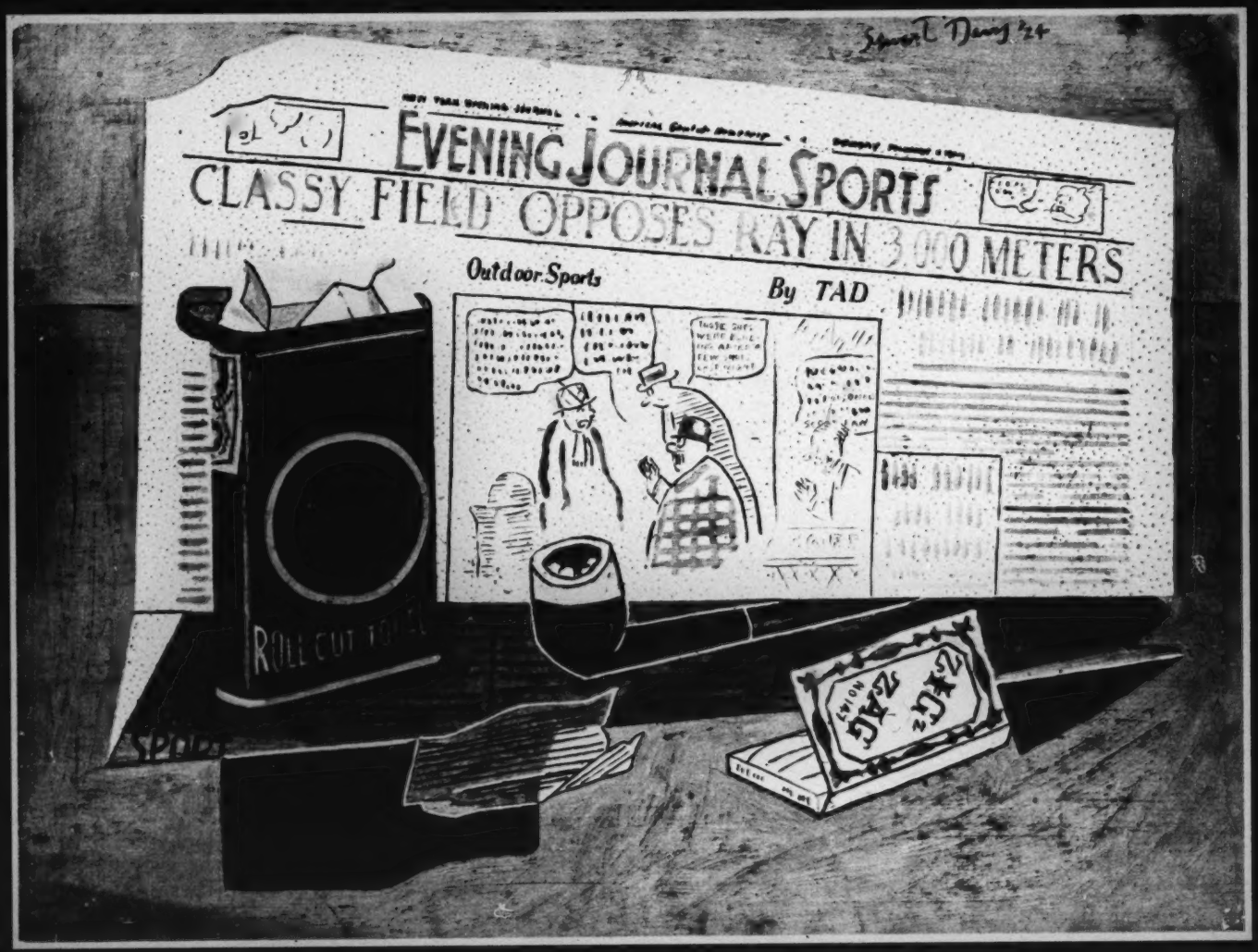


THE AMERICAN PROPHETS

February 22 through March 25, 1973

LOWE ART MUSEUM
UNIVERSITY OF MIAMI

In Search of the Present

THE AMERICAN PROPHETS

February 22 through March 25, 1973

Organized by the

LOWE ART MUSEUM
UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA

INFORMATION

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone 305-284-3535; write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer docents are available. Please call ten days in advance.

MUSEUM STAFF: John J. Baratte, Director; Paul E. Thompson, Assistant Director; Mrs. Carol Hotchkiss, Registrar; Mrs. Anita Richards, Coordinating Assistant; Mrs. Nancy Krantz, Museum Secretary; Mrs. Jan Schweighardt, Assistant Museum Secretary; Miss Joan Ziegler, Membership Secretary and Receptionist; Elliott Stringer, Building Superintendent; Robert Gendreau, Installation Engineer.

EXHIBITION: The Beaux Arts, the Friends of Art and General Membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

Catalog design by Paul E. Thompson.

Cover

100 STUART DAVIS, *Lucky Strike,* 1924, oil on panel, 18" x 24". Robert Schoelkopf, New York City.

PREFACE

In Search of the Present: The American Prophets is the first exhibition in a four-part, annual series culminating with Miami's celebration of America's Bicentennial in 1976. The exhibition serves as the visual focal point for a concomitant University- and community-wide Humanities Festival of the same title.

The Festival is designed to study our country from a different view each year until 1976, when our plan is to secure funding to commission works of art, poetry, music, etc. and actually have a hand in creating the future... America's Third Century.

Following considerable dialogue and input from numerous sources, the Festival Committee outlined this year's look at the United States by limiting the time period involved — from WWI to the recent past — and to concentrate on those people, activities and events that in retrospect we can say were prophetic. Obviously, only time can afford that sort of measure; therefore, in this exhibition, we have stopped in the 1950's.

But a show of this scope is difficult to define. When an idea has reached its maximum fulfillment, especially in the visual arts, with but a few exceptions many artists have added to and/or helped trim the fat from it. Thus the problem becomes one of tracing an established idea or form back through the maze of many sources to that person or happening most instrumental in its germination.

We have been successful in most instances; but we are well aware that many fine artists have been omitted, and that cases can be made for their inclusion. Our attempt is not to exhibit every artist who has made an impact, though; rather, to limit what could be a very confusing situation by defining time periods and important events within them, and letting the artists fall into place, as per the Armory Show, for example. The exception to this format occurs nearer our own time when we can single out specific artists as providing turning points.

To complement and assist the works of art shown, and to help the viewer make more sense of such a broad presentation, we have produced, with the fine professional help of the University of Miami's Communications Department and Photo Center, a multimedia environment. It begins with a multiple-projector slide presentation for orientation; an hour-long tape presents the sounds of each era; and maximum use is made of the still photograph throughout the exhibition to give you a glimpse of the artists involved.

Our thanks for their many hours go once again to those who help us create these environments —

those in Communications, the Photo Center, in University Publications for their help with this catalog, to our very capable staff of painters and to so many others on and off our University campus whose efforts help make the total show.

Special thanks go to Mr. Robert Doty, Curator of the Whitney Museum of American Art, and Mr. Lawrence Fleischman, President of Kennedy Galleries, Inc., for their superior introductions to this catalog and exhibition. Their words provide another means of understanding *The American Prophets.*

To those museum and gallery people who loaned the Lowe these beautiful works of art go our considerable thanks. A show of this magnitude would be impossible without their suggestions and help, often on short deadline. And to Mme. Henriette Spalter, superior of La Côte Basque, go mine and Mr. Thompson's sincere three-star thanks for a marvelous interlude during our final scouring of New York for works to complete this show. On one's feet for eight or ten hours per day in the cold Northland is draining, and without proper care can lead to depression. Madame provided the exact cure: the finest french cuisine.

Permit me to step out of my role as Director for a moment so I may speak for the Greater Miami public to thank the tremendous staff of the Lowe Art Museum for once again giving so untiringly of time and effort. One must be close to what goes on in a museum to appreciate the number of directions and amount of detail involved . . . little time is available to simply enjoy the works of art. The Lowe's staff understands the responsibility the Museum assumes toward the University community and the Greater Miami area, and responds magnificently.

And so do the Lowe's many marvelous volunteers. The Friends of Art, the Beaux Arts and the Docent Guild have provided a degree of support unparalleled in our community, support absolutely necessary for realization of the "end product," *The American Prophets.* To all of the many individuals involved, my warmest, all-embracing thanks.

John J. Baratte
Director

The American Prophets

INTRODUCING THE EXHIBITION

"Must we have quantity instead of quality? What we really want is more art and less paint."

A universal complaint, to be sure, voiced again in *291*, that intrepid journal of Alfred Stieglitz "Photo-Secession" gallery. It opened in 1905 at 291 Fifth Avenue in New York City, the address providing the publication title as well as serving as the gallery's name to many. Paris' Salon des Refusees of 1864 signalled the death throes of the academies' stranglehold on European art; "291" was a lonely voice for depth and a breadth of ideology seldom thought about, let alone practiced in American art.

To be sure, the influence of "291" reached only a few compared to its famous antecedent, the Armory Show of 1913. But Stieglitz and his circle of artists made a very direct and strong impact on the art community. The newly-established art form of photography (his own, plus that of Julia Margaret Cameron, Paul Strand and Edward Steichen) was first shown in depth there. Painters John Marin, Arthur Dove and Marsden Hartley found sympathetic promotion and proved their personal statements were every bit as vital as those of their continental counterparts. Georgia O'Keeffe, still one of our country's major artists, first showed at "291."

A half century before New York City was to assume the leadership of world art, a title it has yet to relinquish, the Photo-Secession gallery was one of the most exciting art centers on either side of the Atlantic. It helped synthesize emerging esthetics and in so doing encouraged the personal as opposed to the academic.

Although many art sales galleries were long established in New York and other metropolitan areas, Stieglitz led the way for any number of future dealers by showing first-quality works by American artists, and, in so doing, built a following among patrons and interested museums who collected indigenous art.

But for sheer mass appeal, particularly among the greater American public, no single event in the entire history of American art has ever matched that tremendous bombshell called the Armory Show, organized under the auspices of the Association of American Painters and Sculptors and officially titled the International Exhibition of Modern Art. It was a matter of the right people in the right place at the right time.

As Walt Kuhn stated in his 1938 monograph, "The Story of the Armory Show:"

> It was our mission to present these ideas in a grand, bold and comprehensive way, produced with a technique that would be understandable to every single American who was at all inquisitive, and banish that bug-a-boo to every sincere worker in the arts — the "help the poor artist" idea. We were prepared to help ourselves and demand our rights as legitimate practitioners.

It was Kuhn and Arthur B. Davies who shouldered the major load of choosing European works for the show, and a committee headed by William Glackens considered the deluge of requests for representation from American artists. With a great amount of work by Association members, and financing primarily by Davies and his friends, the show opened to a large crowd on February 17, 1913.

Though the press was friendly, the public did not attend. Finally, on the second Saturday, the storm broke, attendance mounted, and controversy raged. Even former President Theodore Roosevelt, noncommittal during his tour, was later more outspoken and had his fun, as did so many. Collectors such as John Quinn and Miss Lillie Bliss bought from the show. Lady Astor went every morning. Critic Henry McBride reveled, using the opportunity to promote freedom of speech. People went in limousines and wheelchairs.

Everyone went, or so it seemed.

The show then moved to Chicago, where it held forth in the Art Institute for three weeks. Its final showing occurred in Boston, to a less-than-cool reception.

To quote Kuhn again:

> The Armory Show affected the entire culture of America. Business caught on immediately, even if the artists did not at once do so. The outer appearances of industry absorbed the lesson like a sponge. Drabness, awkwardness began to disappear from American life, and color and grace stepped in . . . the thing that "took" was the element of decoration.

From our vantage point of sixty years, we might well qualify that observation, important as it might be. Artists such as Stuart Davis, Guy Pene du Bois, Robert Henri, Edward Hopper, Kuhn, George Luks, Maurice Prendergast, Albert Pynkham Ryder, Joseph Stella and William Zorach, to name a few of the Americans represented, certainly affected the course of American art in a much deeper sense than Kuhn's message would have us believe.

The Armory Show has deserved study solely of itself by numerous scholars, and was the subject of a fifty-year retrospective that reestablished its exalted place in the hierarchy of American art. It was truly a phenomenon of immense proportions.

Of a different nature, the beginnings of the Museum of Modern Art (MOMA) and the Whitney Museum of American Art nevertheless showed, if nothing else, that serious collectors and patrons cared about showing works by contemporary artists to all the people, not just the select few who visited galleries with intentions of buying, and to exhibit these works on a continuing basis.

Gertrude Vanderbilt Whitney opened the Whitney Studio in 1914, and, to her everlasting credit, asked Juliana Force to help manage. It was Mrs. Whitney's sculpture studio, and it served as a gathering place for artists and intellectuals. She maintained it until 1927, but in 1918, feeling the pinch of space, opened the Whitney Studio Club next door. Artists joined the Club, showed their works there, and enjoyed the company of their peers and the constant stream of interesting visitors. The Club proved so popular, thanks to Mrs. Whitney and the complementary personality of Mrs. Force, that in 1928 the Whitney Studio Galleries were opened. John Sloan was given his first one-man show in the Studio. Mrs. Whitney was an early and avid collector — she purchased four of the seven canvasses sold from an early exhibition of "The Eight."

As her collection grew, and space prevented showing it in any large number, she and Mrs. Force decided it should be given to the Metropolitan Museum of Art. In 1929, the offer was made, along with a provision for an endowment sufficient to build a wing. The grand gesture was categorically refused. So what do two strong-willed people do in such a circumstance? They start their own museum. The Whitney Museum of American Art opened in 1931, with Juliana Force as its Director.

The Whitney continues its chosen path to this day. There can be no measure of the effect of the Whitney Biennial exhibitions over the years; and the Museum's regular showing of top contemporary artists has provided a central forum for interchange of immediate artistic acts and ideas.

The Museum of Modern Art opened in 1929. Its second exhibition, held that December and into January, 1930, presented paintings by 19 living Americans. In Director Alfred Barr's comments opening the show's catalog, he mentions Kuniyoshi, Karfiol, Weber and others represented in *The American Prophets* exhibition (some of whom are included in sections other than Moma.)

The basis for MOMA's extensive collections came to the museum in 1929 as a major bequest by Miss Lillie Bliss . . . the same lady who had purchased a number of pieces from the Armory Show. It is interesting to note that MOMA held its first retrospective exhibition, of its own shows, in April, 1930, as its sixth presentation.

Among its many fine contributions to American art, MOMA pioneered the practice of circulating exhibitions. The idea behind this is simple: that a museum is not merely a repository for works of art but should serve as a disseminator of those works, including knowledge about them. Uncounted millions have experienced MOMA's traveling shows. Their worth might be measured in one

fashion by a viewer's quote from the museum's 1954 Circulating Exhibitions catalog:

> The important thing was that it created controversy, and controversy stimulates thought.

Social and urban realists, terms of indefinite boundary that signify an attitude toward subject matter rather than form for its presentation, have been evident in art for centuries. For this exhibition's purposes, however, certain American artists come immediately to mind as having made strong statements in this framework. Ben Shahn, Philip Evergood, Jack Levine, Guy Pene du Bois and others concentrated on depicting life from a viewpoint not always pleasant but certainly full of meaning. Shahn's series of works using the infamous Sacco and Vanzetti trial will long serve as visual record of the artist's deep political resentment. Evergood's uneasy paintings pull genre above its previous meanings, and du Bois chronicled the hollowness of upper-class life. Social realism in their hands meant an involvement with life through art, still an underlying current in much of contemporary work.

In a similar vein, urban realists (the term does not have the power of social realism) such as Edward Hopper and Charles Sheeler stripped the creations of man — his factories, store fronts and living rooms — of whatever humanity they might hold. Such an impersonal description, again, holds meaning for us today.

No set chronology can be established for the social and urban realists. But we all know about the Great Depression. Its effect on artists and art has been less chronicled than the widespread economic chaos. Programs were initiated by the Works Progress Administration, Farm Services Administration and Treasury Department providing funds to paint murals on public buildings and offering basic life support for thousands of working artists in America. Of prime importance was the recognition by the government that artists were deserving of support in the same fashion as those workers who built our national parks system. These programs also allowed artists to work without interference and without dictation as to what to do. A jury of peers decided if the artist was an artist; from thence, he or she had but to show some evidence of work accomplished.

Though it is difficult to say any strong new directions in art occurred during the thirties, the list of those who continued certain established attitudes and those who were later to break new ground is exhaustive. Ben Shahn was a photographer for the FSA, as was Charles Sheeler. Thomas Hart Benton and Georgia O'Keeffe were enrolled in the Treasury's easel program. George Biddle and Arshile Gorky executed murals. And on and on.

Perhaps the one style most often connected with this time period is that called Regionalism. The painting of Benton, John Steuart Curry and Grant Wood evoked a mood of rolling plains and endless spaces, using the people and activities of the agrarian Midwest as their subject matter. In the Northwest, Mark Tobey and Morris Graves worked in almost isolated circumstances from Eastern activity. Though they do not fit into the normal explanations of Regionalism, their effect during the thirties was primarily local. It was not until the forties that New York began to pay serious attention to these very fine artists; then, they were welcomed, and each had strong effect on others. Today we look on works by Benton, Curry and Wood as "period" pieces, little affecting their artistic surroundings. Not so with Graves and Tobey.

So the artists survived the Depression, thanks largely to Holger Cahill, Harry Hopkins and Ned Bruce, enlightened men who, among others, were responsible for administering the New Deal art programs.

As times improved, governmental support was phased out; but the real end to the Depression for all Americans came with the advent of WWII. Wartime economy meant rolled-up sleeves or military service for nearly everyone, including artists.

The war tore at the roots of European art dominance. Paris had long been its vital center ... all Western painters, poets and intellectuals felt the urge to go there. But after the fighting, with Paris in disarray and the entire continent in need of rest to heal the trauma, New York City assumed the dominant position. Its time had come. New York had long served as the pivotal point of American art. It had that tradition, along with the recent years' influx of European artists fleeing

Nazi control, to be added to by returning veterans and a rapidly stabilizing U.S. economy.

Though none of those can be overlooked as major factors in what came to be known as the New York School, the single most significant contribution came from the combined efforts of the artists themselves. Jackson Pollock almost single-handedly opened the door. The Cody, Wyoming native had studied with Thomas Hart Benton; how more American could one be? Arshile Gorky and Willem deKooning, though born abroad, had lived in this country for many years. Their individual views unleashed an enormous amount of energy that retains great influence, although at twenty-five years' distance we can see much of their ideas have been assimilated.

David Smith did not discover the welding torch as an art tool. His sculptural form evolved as he synthesized aspects from others (as most artists do), such as monumental scale. But his final, refined statement empowered a new direction in sculpture, and, indeed, shows evidence of influencing other contemporary art forms we find difficult to call sculpture.

The closer one gets to our own time, the more difficult it is to bestow the mantle of prophet on an artist. The difficulty is not so much in deciding if an artist was "first" in some aspect, but whether that beginning had any solid subsequent affect. And so this exhibition ends with the mid-fifties.

Jasper Johns and Robert Rauschenberg have reached the status of super heroes (a sobriquet each would enjoy with a chuckle). Both are alive and strong, continually producing vital, new works. They have chosen different paths, to be sure; but as different as their fifties' art was, the impact each made reverberates.

They opened the way for "object art," just as one example. Johns' targets and flags, just as Pollock's paintings before him, were of immediate importance; but Johns took the viewer another step by using the object as an elision to whatever might be beyond. Rauschenberg has continued to sophisticate his use of combined materials, pencil-rubbing transfer of images and other tools to produce that curious amalgam of a very personal art of cosmic proportions. It should be pointed out that both artists have also had strong influence on the great interest in the print as an art form.

Thus the development of this exhibition, *In Search of the Present: The American Prophets.* By its nature it must be a survey, and cannot represent every artist whose reputation endures. Also, though every attempt was made to secure works from the exact periods, this was not always possible. Consequently, you will sometimes see a later piece by an artist placed in a section of earlier significance.

The following essays examine divergent paths in twentieth century American art: representationalism and abstraction. They add another dimension to understanding what has happened in our country. Enjoy them, and enjoy the exhibition.

Paul E. Thompson
Assistant Director
Lowe Art Museum

The American Prophets
1900 - 1940

The tragic assassination of President McKinley in the fall of 1901 brought forth a new and dynamic President. Theodore Roosevelt had a vitality and varied interests that made him a natural leader. He was also a great reformer. The United States would no longer be an isolationist nation but would, like it or not, become a part of the international world. Waves of people were flooding into American cities from Europe, and America's rural population was moving increasingly to urban areas. American artists, never living in a vacuum, would now begin to reflect the energetic restlessness of the American people.

The close of the nineteenth century witnessed the establishment of art museums across the country. In Philadelphia, the Pennsylvania Academy of the Fine Arts had already been having annual exhibitions for almost a century. The National Academy of Design in New York as well as other art institutions throughout the country were holding important exhibitions as the dawn of the twentieth century approached.

Unfortunately, most individual American artists did not fare as well as institutions. The Civil War provided an acceleration in the growth of American industry but art patrons turned mostly to Europe for the purchase of art. The turn of the century saw too many talented American artists struggling for survival.

At that time, a group of five Philadelphia artists became friends and rebelled against the academic views of the day. Led by Robert Henri, George Luks, William J. Glackens, John Sloan, and Everett Shinn worked first in Philadelphia; later, all moved to New York.

In 1908, Macbeth, the first gallery in New York to specialize in American art, arranged for an exhibition of eight painters — Arthur B. Davies, William Glackens, Ernest Lawson, George Luks, Robert Henri, Maurice Prendergast, Everett Shinn, and John Sloan. The work of these painters stimulated controversial discussions and led to a new personal approach to art. Theirs was a rebellion against Impressionism and the so-called "pretty picture". Although exhibited together, these artists did not all paint in the same manner. Some, like Sloan, Luks, and Henri, painted in the manner of objective realism. John Sloan, for example, loved the energy of the city and his works reflect his often humorous and friendly observation. Others, like Prendergast and Ernest Lawson, expressed themselves in a more objective lyricism. But all eight were reacting against the academic standards of the time.

While art was not only restricted to the East Coast and with artistic colonies forming near San Francisco and in the South and Midwest, nevertheless, for the early part of the twentieth century, leadership was to come from the East.

Alfred Stieglitz's Photo-Secession Gallery began exhibiting painting and sculpture in New York during the year of 1908. Stieglitz gave the first one-man shows of John Marin, Marsden Hartley, Arthur Dove, and Georgia O'Keeffe.

In 1913, Arthur B. Davies and Walt Kuhn led a group of artists in organizing the Armory Show in New York. One of the most important aims of the show was to present new talent which was unable to get a viewing at any of the established big shows. The international section caused the biggest sensation of the exhibition and made America aware of Marcel Duchamp and artists living in Paris.

The 1920s witnessed the explosive work of John Marin. His watercolors were dynamic and poetic.

Charles Demuth had come to his strongest period of painting in 1915, and his watercolors have a firm jewel-like quality that show how well he absorbed cubism and was able to evolve his own style. Among Demuth's favorite subjects was the world of vaudeville, carnival and the circus and painted the performers with a sympathetic yet sad feeling.

Edward Hopper and Charles Burchfield also used watercolor to its fullest advantage. Hopper created views of American cities that have a strange and lonely mood. Burchfield, painting in Ohio and in the vicinity of Buffalo, used his

imagination to the fullest. Sounds in the woods and fields became visible, trees danced, and houses appeared to be imbued with living spirits.

After World War I, the United States went into an isolationist mood and a movement in the 1930s, called Regionalism, reflects this in painting. The best known artist of this group is Thomas Hart Benton. Benton and Grant Wood were interested in the rustic American landscape and people.

The Depression brought home many of the artists who were living abroad and whose funds were cut off. They became inspired by a new feeling of dramatic events at home. The Thirties emphasized the strength, vitality and diverse nature of American painting. Ben Shahn is the major artist with his paintings of the American social scene. His is a personalized draftsmanship and vision that portrays a view of humanity showing a dignity in search for justice.

Philip Evergood's biting and almost fantastic views of society are easily forgotten. A young Jack Levine produced another vital voice in social protest.

Abraham Rattner painted with a command of color that makes his paintings look like stained glass windows. Rattner's is a humanized approach that reflects itself in his biblical subjects and landscapes.

The 1930s was an extremely rich period of American art. Dove, Watkins, Albright, Tobey, Graves, and others were providing the personal visual poetry of their times.

The W.P.A. Art Project deserves loud acclaim for the help and encouragement given to artists throughout the United States at a time when economic conditions made it difficult for them to sustain themselves.

World War II ushered in a new era in our art history. More and more American collectors began to recognize the great talent in this country and an increasing number of artists were able to exhibit and sell works in hundreds of cities throughout America.

Looking back upon the period of 1900 to 1940, we see in our art a reflection of the ingredients that make America unique: an incredible energy and vital forces acting on each other that have produced the most controversial, diverse, and exciting nation in history.

Lawrence Fleischman
President
Kennedy Galleries

The American Prophets

THE ABSTRACTIONISTS

The pursuit of abstract painting and sculpture is a phenomenon of the twentieth century, but art history offers many indications that the concept of abstraction lay dormant for many years. Leonardo da Vinci suggested that the rough texture of stone walls offered a source of landscape form, and in the seventeenth century the French painter Nicholas Poussin wrote: "Painting is nothing but an image of incorporeal things . . . for it represents only the arrangements, proportions, and forms of things, and is more intent on the idea of beauty than on any other."

American painters of the nineteenth century were aware of different possibilities in art. Washington Allston wrote of the sensory stimulus inherent in both painting and music. According to Lloyd Goodrich, the painter Ralph Albert Blakelock ". . . had a habit of seeing pictures in all kinds of unlikely things — in the grain of boards, the color and texture of everyday objects. *The Brook by Moonlight*, one of his most important paintings, was suggested to him by an old-fashioned zinc bathtub painted white. The paint on the bottom had worn off in places, making an irregular pattern. After pointing this out to Mrs. Blakelock, he at once began composing a picture." Inevitably that picture was a landscape or portrait, although painted with romantic rather than realistic overtones.

Until the end of the nineteenth century, the artist was constrained by tradition, society, and his own knowledge. But as the patterns of patronage, or the lack of it, shifted, the artist felt less and less compelled to pursue subject matter as such. A new attitude toward experimentation began to grow and fostered a new regard for picture making per se.

The appearance of abstract painting in America was neither swift nor dramatically sudden. Like many aspects of American culture it was eclectic, appearing as the physical manifestation of European ideas, which were brought to America by individuals who found in them the means to serve their own aspirations. By 1910, Charles Demuth, Morgan Russell, Stanton Macdonald-Wright, Patrick Henry Bruce, Walter Pach, John Marin, Arthur G. Dove, Andrew Dasburg, Morton Schamberg, Charles Sheeler, Max Weber, William and Marguerite Zorach and Marsden Hartley all had visited Europe. In the galleries of the museums and the studios of fellow artists, they saw the work of Cezanne and Gauguin, the extravagant colors of the painters called the Fauves, the light saturated pictures of the impressionists and the planar images of the Cubists.

Each artist adopted the new theories to fit his own needs. Macdonald-Wright, Russell, Bruce, and Dasburg moved farthest toward complete abstraction by concentrating on theories of color which they called Synchronism. In 1916, Mardonald-Wright wrote: "I strive to divest my art of all anecdote and illustration, and to purify it to the point where the emotions of the spectator will be wholly aesthetic as when listening to good music . . ."

The others retained a grasp on common visual facts but rendered them in a highly subjective manner in order to express general personal feelings about life. In the catalogue for *The Forum Exhibition of Modern American Painters*, (New York, 1916), Dove wrote: "I should like to enjoy life by choosing all its highest instances, to give back in my means of expression all that it gives to me: to give in form and color the reaction that plastic objects and sensations of light from within and without have reflected from my inner consciousness. Theories have been outgrown, the means is disappearing, the reality of the sensation alone remains. It is that in its essence which I wish to set down . . ." The romantic mood was shared by John Marin who wrote on the same occasion: "These works are meant as constructed expressions of the inner senses, responding to things seen and felt." Throughout their lives, Dove and Marin retained close ties to the land and nature, while utilizing the new ideas they had found in European intellect.

The first recognition for the work of the abstractionists came from Alfred Stieglitz. Educated in Europe and trained as a photographer, Stieglitz had emerged at the turn of the century as a leader in the struggle to have photography respected as a creative art. In 1902, his efforts led to the founding of the Photo-Secession, an assemblage of photographers who shared his devotion to the idea that photography was a significant art medium. In 1905, Stieglitz and Edward Steichen transformed the latter's apartment at 291 Fifth Avenue, New York, into a gallery for showing the work of the Photo-Secession. Together they planned exhibitions until Steichen went to Europe. There, he discovered and sent back to Stieglitz drawings by Auguste Rodin and Henri Matisse. Their appearance on the walls of the little gallery, now popularly known as "291," was the first opportunity for the American public to see modern art from Europe.

In 1909, Steichen sent over works by Marin and Alfred Maurer. Through his own travels in Europe, Stieglitz was acquiring a growing knowledge of the new art. By 1910 291 was showing work by advanced European artists, including the first exhibition in America of work by Pablo Picasso, and American artists dedicated to new expressions almost exclusively. In 1910, an exhibition entitled "Younger American Painters" included G. Putnam Brinley, Arthur B. Carles, Arthur G. Dove, Laurence Fellows, Marsden Hartley, John Marin, Alfred Maurer, Edward J. Steichen and Max Weber. Until 1917, Stieglitz regularly showed significant exhibitions of modern art at 291, including work by Abraham Walkowitz, Marsden Hartley, Constantine Brancusi, Oscar Bluemner, Elie Nadelman, Georgia O'Keeffe, Georges Braque and African sculpture. Public reaction was indifferent and the press was often ostensibly hostile. Yet Stieglitz remained steadfast. His gallery was not a commercial enterprise but rather a place where he could affirm his beliefs on life and art. Through his sense of moral responsibility and aesthetic sensibility, modernist art found a beginning in America.

However, he did not stand alone. During the first decade of the twentieth century attitudes about art were changing. Important developments were made in realism by American painters, and they had adopted the French Impressionist mode of painting light in the landscape.

In 1911, the painters Walt Kuhn, Jerome Myers and Elmer MacRae proposed the idea of a major exhibition of new tendencies in American art. An organization called the Association of American Painters and Sculptors was formed, and Arthur B. Davies assumed command of the project. Davies, reticent in character, was a painter who created scenes of arcadian delights. He immediately enlarged the concept of the show by announcing that it would contain radical art from abroad. Walt Kuhn was dispatched to Europe, where with the help of Walter Pach he searched for a representation of all the recent developments.

An armory, the home of the 69th Regiment of the New York National Guard, was rented to house the exhibition, which opened on February 17, 1913, after interminable problems. Over sixteen hundred items were actually on view —a vast survey of the most important Impressionist, Post-Impressionist, Cubist and Expressionist art from Europe, as well as a sampling of America's avant garde including both realists and abstractionists. Critical opinion was sharply divided. The public, spurred on by an aggressively hostile press, came to jeer and laugh. The most celebrated piece in the show was Marcel Duchamp's *Nude Descending a Staircase*, a study of motion in the Cubist manner which was described by the press as "an explosion in a shingle factory."

The exhibition was a great popular success. Modern art was front page news and if the public didn't buy in great numbers the collectors did. Lillie P. Bliss, Stephen C. Clark, Arthur Jerome Eddy, Albert C. Barnes, John Quinn, Walter and Louise Arensberg all bought works from the Armory Show that eventually were to enrich the collections of American museums. Modern art was not yet respectable, but it was no longer unknown.

The decade from 1915 to 1925 was a difficult period for the practitioners of modern art. Recognition, in the form of exhibitions, published notices and sales, was practically non-existent. Sympathetic gallery owners were few.

Charles Daniel and William Montross sold some modern work and Alfred Stieglitz continued his efforts at 291 (which he closed in 1917), and later at the Intimate Gallery from 1925 to 1929, then finally at An American Place, which he opened in 1929.

The museums were dominated by ultra-conservative curators and trustees. The Brooklyn Museum held an exhibition of African sculpture as art, not ethnology, but it was a rare break with the customary fare. A notable exception was the Newark Museum under the direction of John Cotton Dana. A librarian by profession, Dana created his museum from art rooms that he started in the Public Library. Not only aware of new trends in art, he actively encouraged public interest by sending reproductions through the schools, working with local groups and establishing a vital exhibitions program. He recognized the relation of art to industry at a time when the craft movements were still prominent, grasped the importance of photography and architecture as fine arts and, in 1913, with an exhibition of the work of Max Weber, made Newark the first American museum to show a modernist. From 1909 to 1920, Dana's efforts were the only support for modern art to come from a public institution. But during those years, two remarkable women took the steps that led to the founding of museums whose only purpose was to support the contemporary artist and encourage public understanding of modern art.

Gertrude Vanderbilt Whitney was wealthy, talented and completely dedicated to the visual arts. Exceptionally well-to-do through her own family and marriage to Harry Payne Whitney, she was also an accomplished sculptor who had studied with Rodin and James Earle Fraser. She maintained a studio on Macdougal Alley in Greenwich Village and knew many of the artists in the area. She provided the decorations for the Armory Show and from it purchased several works by American artists for her own collection. In 1914, she converted the house adjoining her studio into a gallery and began holding regular exhibitions for fellow artists. In the years that followed, she organized the Friends of the Young Artists and the Whitney Studio Club. During the nineteen twenties these were centers for liberal art in America. Indeed, they were the only places where those artists who were sensitive to change and individualism could find training, encouragement and respect.

In later years, Katherine S. Dreier readily acknowledged the encouragement she received from her father who had emigrated from Bremen, Germany. As a young girl, she studied painting and travelled in Europe. But she was back in America to assist and show her own work in the Armory Show. Her father had instilled in his family a strong sense of responsibility for the community, and in 1914, she became a suffragette. Through exposure to the Armory Show, she was won over to abstraction in art. In 1920, with the assistance of two fellow Armory Show exhibitors, Man Ray and Marcel Duchamp, she founded the Société Anonyme: Museum of Modern Art 1920. Their purpose was to bring to the public a knowledge of the modern movement, their published aim an "International Organization for the promotion of the study in America of the Progressive in Art."

The first exhibition was held in New York on April 30, 1920, and included Brancusi, Bruce, Daugherty, Duchamp, Gris, Man Ray, Picabia, Ribemont-Dessaignes, Schamberg, Stella, Villon, Van Gogh and Vogeler. At first many works were borrowed from the artists themselves, or from the collections of John Quinn and Arthur B. Davies, but gradually a collection was formed beginning with six works given by John Covert. Through 1939, the Société Anonyme organized eighty-four exhibitions, including the "International Exhibition of Modern Art," held at the Brooklyn Museum in 1926. After the collection was deposited at Yale University in 1941, it continued to be administered as a lending service. By the time Duchamp and Miss Dreier officially closed the collection in 1950, it represented the work of 169 artists over a period of forty years.

It was an extraordinary achievement and in fact was the first museum of contemporary art in America, if not the world. Looking back, Katherine Dreier wrote in 1949: "This collection . . . represents real achievement of great and small talent . . . all . . . will be impressed by the work of high quality which was passed by, by the generation in which it was created, but hailed by a later one

. . . There would be a greater love of art if we . . . cared less for names and desired to live with the art which speaks to us and gives us personal pleasure . . . The Société Anonyme always had been guided in its choice of the artists and their work by the quality of the personal contribution. It never took into consideration factors such as technique, taste, good or bad, or temporary popularity. In fact we always tried to discover the pioneers so that their work would stimulate the imagination and inventive attitude in America."

Inventiveness for practical purposes has always been valued in America, but it was not until the nineteen sixties that innovation was revered in painting and sculpture. During the nineteen twenties, abstract art made little headway and found few admirers. No schools of art appeared after the Armory Show, and those committed to new directions worked in relative isolation. Arthur B. Carles, John Graham, Charles Demuth, Georgia O'Keeffe, Charles Sheeler, John Marin and Arthur G. Dove continued to create pictures which struck a balance between specific imagery and suggestive elements of color, form and line, but several promising artists of the period gave up art altogether and started careers in business.

Despite the financial and intellectual hardships, Stuart Davis chose to make abstractions. His training came from the leading realists, including Robert Henri, until the Armory Show completely changed his attitude toward painting. By 1921, he was fully committed to abstraction, which he mastered in 1927, by concentrating on a single still-life of tools for almost a year. Thereafter his imagery was based on pure geometric abstraction, devoid of illusionistic nature and concentrated on color, line and shape relationships. For subject matter, he preferred signs and word symbols, the geometry of urban streets and the immediacy of commercial advertising. Metropolis was a new aspect of twentieth century America and Stuart Davis portrayed its tempo and character with flat colors, hard edges and intersecting, overlapping planes. With Georgia O'Keeffe, he shares the distinction of being the first to attempt abstraction without European training. But O'Keeffe's work was oriented toward revelation of personal experience. Davis initiated the universal exploration of a reductive, purified abstraction.

The decade of the thirties was one of fusion and growth in all the arts. The nation slowly recovered from the economic disaster of the Depression and drifted toward isolationism in foreign affairs. But the visual arts continued to draw upon Europe as a source for ideas and methods, particularly the theories of Constructivism and Surrealism. The former demanded a mathematical purity in regard to color, line and form, all created through utter rationality. It had followers in Russia, Holland, France and Germany, who applied its principles to industrial design and improvement of utilitarian items. Surrealism was diametrically opposed to such practical applications. Founded in 1924 by a group of French painters and authors, it extolled the irrational and found the subconcious to be the source of all art.

The self-consciousness of American artists about problems at home and the growing power of totalitarian regimes hostile to art in Europe served to bring both movements to America. There were art journals which carried information across the ocean, but more important was the arrival of many artists themselves. From the faculty of the famous German art school, the Bauhaus, came Walter Gropius, Mies van der Rohe, and Marcel Breuer to practice architecture, Josef Albers to paint and teach, Herbert Bayer and Herbert Matter to work in design. Later they would be joined by Piet Mondrian, leader of the Dutch de Stijl group. They all lent support to the growth of non-objective painting in America.

By 1935, enough artists were practicing this reverence for geometry and color to form a group, the Abstract American Artists, to promote their interests. The Surrealists came later, but by 1941, Max Ernst, André Masson, Yves Tanguy and the Poet André Breton had arrived in New York. Their work was already known in America through the exhibition *Fantastic Art, Dada and Surrealism* organized by Alfred H. Barr, Jr., for the Museum of Modern Art (which had been founded in 1929), and by the exhibitions which a dealer named Julien Levy showed at his gallery in New York. The Surrealists loved the grand gesture and their exhibitions were de-

signed to shock and outrage the public. In a last great manifestation for New York in 1942, Marcel Duchamp festooned the galleries and art with one mile of string and invited hordes of children to enliven the opening.

The extravagances of the Surrealists were echoed in a gallery called Art of This Century, founded by Peggy Guggenheim. Heiress to a copper fortune, she amassed a collection which ranged from Cubism to Surrealism. When war threatened Europe, she brought the collection to New York and opened her own gallery. From 1942 to 1947 it was a rallying point for both surrealists and a new kind of American modernist.

The roots of Abstract Expressionism spread far. Willem de Kooning and Mark Rothko came from Europe. Adolph Gottlieb, William Baziotes, Robert Motherwell, Franz Kline and Jackson Pollock shared the American experience of elation and despair. From the Surrealists, they learned the importance of the subconcious as a source for inspiration, and the value of the myth and symbol as a basis for new imagery. They looked at the work of their precursors: Arshile Gorky, who discovered that a deliberate confusion in his paintings was more satisfactory than analysis, and Stuart Davis, whose work proved his statement: "the act of painting is not a duplication of experience, but the extension of experience on the plane of formal invention."

The first of the Abstract Expressionists to make a significant public demonstration was Jackson Pollock. Born in the West, he travelled extensively in the United States before settling in New York. His most important teacher was Thomas H. Benton who encouraged Pollock and offered his own kind of realism as an object for reaction. From Benton, Pollock took his rythmic distortions, to which he applied his own intensity, sense of scale and lust for action. The act of creating, the manipulation of paint, the spontaneity of inventiveness all were aimed at emphasizing the sensation felt by the artist before the canvas. These methods, which were shared by de Kooning and Kline, as well as Pollock, have been aptly referred to as "action painting." It was a unique expression of an individualistic sense of existence portrayed through the creative act itself, and the first completely American manifestation of abstract painting.

The history of abstract painting and sculpture in America is a record of cumulative endeavor. Those who were successful built upon the ideas and achievements of their predecessors. Several stand out by virture of personality or the magnitude of accomplishment; but all prevailed against a society which set no priorities for art. The work they created and the changes they wrought are triumphs of the human spirit.

Robert M. Doty
Curator
Whitney Museum
of American Art

6 ALFRED MAURER, *Flowers,* c. 1916, gouache, 21¾" x 17⅞". William Zierler Gallery, New York City.

"291"

THE PHOTO-SECESSION GALLERY

1 **MARSDEN HARTLEY,** *Still Life #1,* 1913, oil on canvas, 31½" x 25⅝". Signed (lower left): Marsden Hartley. Columbus Gallery of Fine Arts, Ferdinand Howald Collection.

2 _____, *Still Life #2,* 1913, oil on wood panel, 9¼" x 13". Columbus Gallery of Fine Arts, Ferdinand Howald Collection.

3 **JOHN MARIN,** *New York Street Scene,* 1910, watercolor, 13¾" x 9¾". Signed and dated (lower right). Kennedy Galleries, Inc., New York City.

4 _____, *New York Fantasy,* 1912, watercolor, 16" x 13". Signed (lower right). Marlborough Gallery, Inc., New York City.

5 _____, *Castorland, New York,* 1913, watercolor, 16" x 14". Signed and dated (lower right): Marin 13. Marlborough Gallery Inc., New York City.

6 **ALFRED MAURER,** *Flowers,* c. 1916, gouache, 21¾" x 17⅞". William Zierler Gallery, New York City.

7 **GEORGIA O'KEEFFE,** *Portrait W, No. II,* 1917, watercolor, 12" x 9". William Zierler Gallery, New York City.

8 **EDWARD STEICHEN,** *Pastoral-Moonlight,* gravure. Robert Schoelkopf Gallery, New York City.

9 _____, *Portrait of Clarence White,* gravure. Robert Schoelkopf Gallery, New York City.

10 **ALFRED STIEGLITZ,** *The New York Central Yards,* 1903, gravure.

11 _____, *The Swimming Lesson,* 1906, gravure. Robert Schoelkopf Gallery, New York City.

12 _____, *The Pool-Deal,* 1910, gravure. Robert Schoelkopf Gallery, New York City.

13 _____, *Lower Manhattan,* 1910, gravure. Robert Schoelkopf Gallery, New York City.

14 **PAUL STRAND,** *Old Man in Hat,* gravure. Robert Schoelkopf Gallery, New York City.

15 _____, *Bearded Man Carrying Sign,* gravure. Robert Schoelkopf Gallery, New York City.

16 **ABRAHAM WALKOWITZ,** *Untitled,* 1908 monoprint, 8¼" x 12" (sight). Signed (lower right): A. Walkowitz. Lowe Art Museum, gift of Mr. & Mrs. Jack Cottin.

17 **MAX WEBER,** *Chinese Ginger Jar,* 1911, oil/canvas, 17" x 22". Bernard Danenberg Galleries, New York City.

18 _____, *Chinese Restaurant,* 1915, oil/canvas, 40" x 48". Signed and dated (lower middle left), Max Weber 1915. Whitney Museum of American Art, New York City.

19 **CLARENCE WHITE,** *Telegraph Poles,* 1903, gravure. Signed (lower right), Clarence White. Robert Schoelkopf Gallery, New York City.

20 _____, *Winter Landscape,* 1903, gravure. Signed (lower center), Geo. Bellows (lower right), Clarence White. Robert Schoelkopf Gallery, New York City.

THE ARMORY SHOW

21 **GEORGE BELLOWS,** *Up the Gorge,* 1913, oil/panel, 15" x 19½". Graham Gallery, New York City.

22 _____, *Landscape,* oil/canvas, 30" x 44". Signed E.S.B. Hirschl and Adler, New York City.

23 **ARTHUR B. DAVIES,** *The Rescuer,* 1901-02, oil/canvas, 16° x 14". Kennedy Galleries, New York City.

24 _____, *A Line of Mountains,* c. 1913, oil/canvas, 18" x 40". Signed (lower left), A. B. Davies. Virginia Museum of Fine Arts, Virginia.

25 _____, *In Praise of Green,* 1921, oil/canvas, 28" x 44". Signed (lower left), A. B. Davies. Chapellier Galleries, New York City.

26 **WILLIAM GLACKENS,** *Beach at Bluepoint,* 1915, oil/canvas, 25" x 30". Signed (lower right): W. Glackens. Kraushaar Galleries, New York City.

27 **CHILDE HASSAM,** *Top of Cape Ann,* 1918, oil/canvas, 20" x 30". Signed (lower left): Childe Hassam. Chapellier Galleries, New York City.

28 **ROBERT HENRI,** *Portrait of Eugenie Stein,* 1907, oil/canvas, 85" x 49". Chapellier Galleries, New York City.

29 **WALT KUHN,** *Morning,* 1912, oil/canvas, 33" x 40". Signed and dated (lower right). Norton Gallery and School of Art, West Palm Beach.

30 _____, *Adventure,* 1924, oil on canvas, 36" x 36". Signed (lower left). Kennedy Galleries, Inc., New York.

31 **GEORGE LUKS,** *The Piano Lesson,* 1913-14, oil/canvas, 30" x 36". Signed (lower left): G. Luks. Berry-Hill Galleries, New York City.

32 **MAURICE PRENDERGAST,** *Summer Pavillion,* 1900, watercolor, 11" x 19". Hirschl and Adler, New York City.

33 _____, *A Dock Scene,* 1900-05, watercolor, 15" x 22". Signed (lower left), Kennedy Galleries, New York City.

34 _____, *Venice,* c. 1890, monotype, 9½" x 7¼". Hirschl and Adler, New York City.

35 **MORGAN RUSSELL,** *Synchromy,* 1913, oil/canvas, 10" x 19". Signed (lower right), Morgan Russel. Gertrude Stein Gallery, New York City.

36 **ALBERT P. RYDER,** *After the Storm,* 1930, oil/panel, 16" x 12". Schweitzer, New York City.

37 **CHARLES SHEELER,** *Chrysanthemums,* 1912, oil/canvas, 24" x 20". Signed and dated (lower left): Sheeler 1912. Whitney Museum of American Art, New York City.

38 **JOHN SLOAN,** *Sunday, Women Drying Their Hair,* 1912, oil/canvas, 25½" x 31½". Signed (lower right), John Sloan. Addison Gallery of American Art, Phillips Academy, Andover, Mass.

39 **JOSEPH STELLA,** *Skyscraper,* c. 1920, watercolor, 21½" x 16". Signed (lower left): Joseph Stella. Robert Schoelkopf, New York City.

THE MUSEUM OF MODERN ART

40 **STUART DAVIS,** *Rue Descartes,* 1928, gouache, 13" x 19". Bernard Danenberg Galleries, New York City.

41 **CHARLES DEMUTH,** *Vaudeville-Bird Woman,* 1917, watercolor, 11½" x 9¼" Signed and dated (lower left): Charles Demuth. Kennedy Galleries, New York City.

42 **GEORGE OVERBURY "POP" HART,** *Still Life With Fruit and Chianti,* c. 1905-07, oil/canvas, 21" x 18". Signed (upper right): Hart. Berry-Hill Galleries, New York City.

43 **BERNARD KARFIOL,** *Morning Light-Florida,* c. 1920, oil/canvas, 24" x 30". Signed (lower left): B. Karfiol. Berry-Hill Galleries, New York City.

44 **ERNEST LAWSON,** *The Boat House,* 1925, oil/canvas, 25" x 30". Signed (lower left): E. Lawson. Berry-Hill Galleries, New York City.

45 **JOHN MARIN,** *Pine Tree-Deer Isle-Maine,* 1928, watercolor, 16¼" x 19½". Signed (lower right): Marin 28. Marlborough Gallery Inc., New York City.

46 **MAN RAY,** Woman in Web, 1924, serigraph, 26½" x 16". Signed (lower right): Man Ray. Gertrude Stein Gallery, New York City.

47 _____, *Self Portrait,* 1924, silkscreen, 21½" x 14½". Signed (lower right): Man Ray. Gertrude Stein Gallery, New York City.

48 **JOHN SLOAN,** *Corpus Cristi Procession Near Santa Fe,* 1920, 25" x 35". Signed (lower left): John Sloan. ACA Gallery, New York City.

URBAN/SOCIAL REALISTS

49 **EDWARD HOPPER,** *Girl at Sewing Machine,* c. 1923, oil/canvas, 19" x 18¼". Signed (lower left): Edward Hopper. Mr. and Mrs. John Clancy, New York City.

50 _____, *Provincetown Houses-Day,* c. 1928-35, Conte-crayon on paper, 11-9/16" x 17". William Zierler Gallery, New York City.

51 _____, *Lighthouse,* oil on canvas, 10" x 12". Mr. and Mrs. John Clancy, New York City.

52 **CHARLES SHEELER,** *Barn Abstraction/Verso, Study for Horses,* 1946, tempera/watercolor, 11½" x 19". Terry Distenfass, Inc., New York City.

53 **PAUL CADMUS,** *Seeing the New Year In,* c. 1930, oil on canvas, 30" x 38½". ACA Gallery, New York City.

54 **GUY PENE DU BOIS,** *Speakeasy,* 1925, oil on panel, 22" x 18". Bernard Danenberg Galleries, New York City.

55 _____, *Mother and Daughter,* 1928, oil on canvas, 21¾" x 18". Whitney Museum of American Art, New York City.

56 **PHILIP EVERGOOD,** *Burial of the Queen of Sheba,* 1933, oil on canvas, 22" x 28". Bernard Danenberg Galleries, New York City.

57 _____, *Must Have that Man,* 1936-60, oil on canvas, 18" x 28". Mr. and Mrs. Alan L. Radcliff, Miami.

58 _____, *Lily and the Sparrows,* 1939, oil on composition board, 30" x 29". Signed (lower left), Philip Evergood. Whitney Museum of American Art, New York City.

59 **JACOB LAWRENCE,** *Bar and Grill,* 1941, gouache, 17¾" x 23¾". Terry Dintenfass, Inc., New York City.

60 **JACK LEVINE,** *Modern Napoleon,* 1971, oil on canvas, 24" x 21". Signed (lower left), Jack Levine. Kennedy Galleries, New York City.

61 _____, *The Feast of Pure Reason,* 1937, oil on canvas, 42" x 48". Museum of Modern Art, New York.

62 **GEORGE LUKS,** *Portrait of a Man,* oil on canvas, 34" x 27". Lowe Art Museum, gift of Mr. H. R. Steinman.

63 _____, *Nude, Rear View,* oil on canvas, 42" x 36". Chapellier Galleries, New York City.

64 **REGINALD MARSH,** *Dusk,* 1941-42, oil on panel, 30" x 24", signed (lower right): Reginald Marsh. Frank Rehn Gallery, New York City.

65 _____, *Afternoon at the Beach,* 1947, oil on masonite, 17¼" x 23¼". Lowe Art Museum, purchase.

66 **BEN SHAHN,** *Study for Goyascas,* c. 1955, watercolor, 25" x 29½". Signed (lower left). ACA Gallery, New York City.

67 _____, *Four Judges, Sacco-Vanzetti Case,* gouache, 4¾" x 14¾". Bernard Danenberg Galleries, New York City.

FEDERAL SUPPORT

68 **MILTON AVERY,** *The Cart,* 1937-38, oil on canvas, 24" x 30". Signed (lower left), Milton Avery. Gallery, Gertrude Stein, New York City.

69 _____, *The Letter,* 1945, oil on canvas, 34" x 48". Bernard Danenberg Galleries, New York City.

70 _____, *Nudes on the Rocks,* 1948, flobrush on paper, 14" x 17". Signed (lower right), Milton Avery. Grace Borgenicht Gallery, New York City.

71 **OSCAR BLUEMNER,** *Triad Brilliant, Passaic River Hills,* 1932, oil on board, 23" x 30". Signed (lower left): Bluemner. Hirschl and Adler, New York City.

72 **STUART DAVIS,** Cover for 1935 *Art Front* Magazine, ink on board, 20" x 20". Signed and dated (center), Stuart Davis '35. Robert Schoelkopf, New York City.

73 **ARTHUR G. DOVE,** *Colored Barge Man,* 1929, oil on canvas, 22" x 30". Terry Dintenfass Inc., New York City.

74 _____, *Barge and Bucket,* 1933, oil on canvas, 24" x 24". Bernard Danenberg Galleries, New York City.

75 **WALKER EVANS,** *Kitchen-Cape Cod,* 1930, photograph. Signed, Walker Evans. Robert Schoelkopf Galleries, New York City.

76 _____, *Westchester, New York, Farmhouse,* 1933, photograph. Signed, Walker Evans. Robert Schoelkopf Gallery, New York City.

77 _____, *View of Easton, Pennsylvania,* 1936, photograph, Signed, Walker Evans. Robert Schoelkopf Galleries, New York City.

78 **LYONEL FEININGER,** *The Sleepwalker,* 1940, watercolor, 11¼" x 17¾". Signed and dated (lower left), Lyonel Feininger. Kennedy Galleries, New York City.

7 GEORGIA O'KEEFFE, *Portrait W, No. II, 1917*, watercolor, 12″ x 9″. William Zierler Gallery, New York City.

79 **MARSDEN HARTLEY,** *Dogtown,* 1931, oil on canvas, 18" x 24". Signed and dated (lower right), Marsden Hartley. ACA Gallery, New York City.

80 **WALT KUHN,** *Waiting for the Robert E. Lee,* 1934, oil on canvas, 48½" x 45". Signed (lower right), Walt Kuhn. Kennedy Galleries, New York City.

80 **YASUO KUNIYOSHI,** *Self Portrait as a Golf Player,* 1927, oil on canvas, 50¼" x 40¼". Museum of Modern Art, New York City.

82 _____, *Murder,* 1944, pencil drawing, 18" x 12". Signed and dated (lower right), Kuniyoshi 44. Gertrude Stein Gallery, New York City.

83 **I. RICE PEREIRA,** *Movement Toward the Form of "Something",* ca. 1935, oil on canvas, 44" x 32". Gallery 6M, New York City.

84 **JACKSON POLLOCK,** *Untitled,* c. 1935, gouache on paper, 12" x 10". Signed (lower left): Jackson Pollock. Steven Mazoh, New York City.

85 _____, *Cody, Wyoming,* c. 1935, gouache on paper, 14½" x 20". Signed (lower right): Jackson Pollock. Gallery Gertrude Stein, New York City.

86 **HENRY VARNUM POOR,** *Untitled,* 1964, pastel on paper, 22" x 32". Gallery 6M, New York City.

87 **BRADLEY WALKER TOMLIN,** *Untitled,* 1950, oil on canvas, 22" x 33¾". Signed (upper right): B. Tomlin 50. Steven Mazoh, New York City.

88 **WILLIAM ZORACH,** *Landscape,* 1913, watercolor, 8" x 10¾". Signed and dated (lower left), William Zorach. Berry-Hill Galleries, New York City.

89 _____, *Yosemite Falls,* 1920, oil on canvas, 31" x 16". Bernard Danenberg Galleries, New York City.

REGIONALISTS

90 **THOMAS HART BENTON,** *Preparing the Bill,* 1934, oil on canvas, 46" x 38". Signed (lower left), Benton. Randolph-Macon Woman's College, Lynchburg, Virginia.

91 _____, *Ploughing it Under,* 1934, oil on canvas, 20⅛" x 24¼". Graham Gallery, New York City.

92 _____, *The Station,* ca. 1935, watercolor, 20" x 18". Graham Gallery, New York City.

93 _____, *Achilles and Hercules,* 1945, oil on canvas, 11¼" x 32". Signed and dated (lower right), Benton 45. ACA Gallery, New York City.

94 _____, (2-sided canvas): *Landscape* and *New Jersey Seashore,* 1917, oil on canvas. Signed (lower left): Benton 17 on latter side. Former size: 24" x 24"; latter, 20½" x 20½". Gallery Gertrude Stein, New York City.

95 **MORRIS GRAVES,** *Serpent and Moon,* 1938, gouache on paper, 24" x 31". Signed and dated, lower right. Permanent collection: Museum of Art, University of Oregon. Morris Graves Archival Collection.

96 **MARK TOBEY,** *Two Men,* 1941. tempera, 11½" x 9". Signed and dated (lower right). Portland Art Museum, Portland, Oregon.

97 _____, *Threading Light,* 1942, tempera on cardboard, 29⅜" x 19½". Museum of Modern Art, New York City.

98 **GRANT WOOD,** *Central Park,* 1934-35, oil on canvas, 20" x 25". Signed (lower middle), Grant Wood. Gallery, Gertrude Stein, York City.

THE WHITNEY MUSEUM OF AMERICAN ART

99 **CHARLES BURCHFIELD,** *Townsend Road,* 1957, watercolor 27" x 40". Stamped (lower right), Charles Burchfield. Kennedy Galleries, New York City.

100 **ALEXANDER CALDER,** *Constellation with Red Knife,* c. 1950, wire and wood, 19" high. Anonymous loan.

101 **STUART DAVIS,** *Lucky Strike,* 1924, oil on panel, 18" x 29". Signed and dated (upper right), Stuart Davis 1924. Robert Schoelkopf, New York City.

102 **ADOLPH GOTTLIEB,** *Voyager's Return,* 1946, oil on canvas, 37⅞" x 29⅞". Museum of Modern Art, New York City.

103 _____, *The Vigil of Cyclops,* 1947, oil on canvas, 38" x 30". Signed (lower center right), Adolph Gottlieb. Marlborough Gallery Inc., New York City.

104 _____, *The Hunter-Pictograph*, 1947, watercolor, 17¼" x 23". Signed (lower right), Adolph Gottlieb. Marlborough Gallery, Inc., New York City.

105 _____, *New York Night Scene*, 1947, oil on masonite, 18" x 14". Lowe Art Museum purchase, Miami.

106 **MARSDEN HARTLEY,** *Red Camellias in Vase*, 1933, oil on board, 23¾" x 17¾". Kraushaar Galleries, New York City.

107 **MARK ROTHKO,** *Untitled*, 1942-43, oil on canvas, 29" x 36". Signed (lower left), Mark Rothko. Gallery, Gertrude Stein, New York City.

108 **BEN SHAHN,** *Scott's Run, West Virginia*, 1937, tempera on board, 22¼" x 27⅞". Signed (lower right), Ben Shahn. Whitney Museum of American Art, New York City.

109 **JOSEPH STELLA,** *Church and Cypress Tree*, 1929, gouache, 40" x 22½". Signed (lower right), Joseph Stella. Robert Schoelkopf, New York City.

110 _____,*Edna St. Vinent Millay*, 1930's, oil on canvas, 27"x 22". Signed (lower left), Joseph Stella. ACA Gallery, New York City.

111 **WILLIAM ZORACH,** *Study for New Horizons*, c 1951, bronze, 11" h. Signed in casting (right rear): Zorach 5/6. Lowe Art Museum, gift of Beaux Arts.

AMERICA TAKES THE LEAD

112 **WILLEM DE KOONING,** *Valentine*, 1947, oil & enamel on paper, 36⅜" x 24¼". Museum of Modern Art, New York City.

113 _____, *The Stenographer*, 1948, oil on paper, 35½" x 32½". Signed (lower right): de Kooning. Gallery, Gertrude Stein, New York City.

114 _____, *Sagamore*, c. 1950, oil on canvas, 22½" x 27½". Signed (lower right): de Kooning. Steven Mazoh, New York City.

115 _____, *Woman in a Rowboat*, c. 1950, oil on paper, 49½" x 35". Signed (lower right): de Kooning. Steven Mazoh, Co., New York City.

116 _____, *Two Woman IV*, 1952, pastel & charcoal on paper, 15½" x 17½". William Zierler, New York City.

117 _____, *Untitled*, 1954, purple ink on paper, 15¼" x 19". Signed (lower right): de Kooning. Steven Mazoh, New York City.

118 **ARSHILE GORKY,** *Study for Agony*, 1947, oil on canvas, 28" x 38". Sidney Janis Gallery, New York City.

119 _____, *The Prairie*, c. 1950, oil on canvas, 24" x 32". ACA Gallery, New York City.

120 _____, *Making the Calendar*, 1941, oil on canvas, 34½" x 41". Munson — Williams — Proctor Institute, New York.

121 **JASPER JOHNS,** *The Figure 8*, 1959, oil on canvas, 10" x 8". William Zierler Gallery, New York City.

122 _____, *Tattooed Torso*, 1952, mixed media on gold paper, 20" x 14½". Steven Mazoh, New York City.

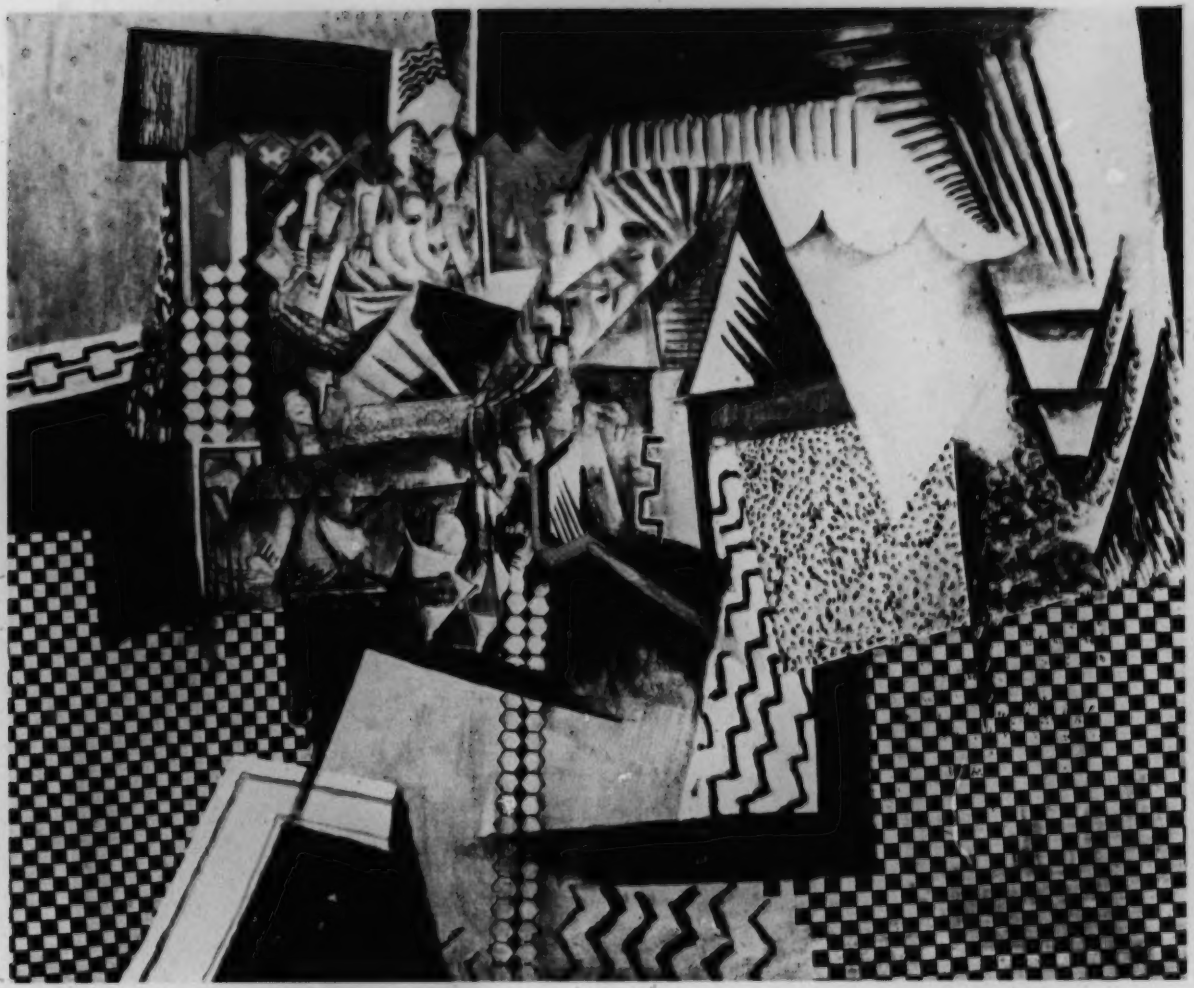
123 **JACKSON POLLOCK** (1912-1956), *Cathedral*, 1947, oil on canvas, Dallas Museum of Fine Arts, gift of Bernard J. Reis.

124 **ROBERT RAUSCHENBERG,** *Cardbird*, 1971, assemblage, 45" x 45". Signed under hanging flap. Permanent collection: Museum of Art, University of Oregon, Eugene.

125 _____, *Crocus Crows*, 1962, oil on canvas, 60" x 36". Leo Castelli Gallery, New York City.

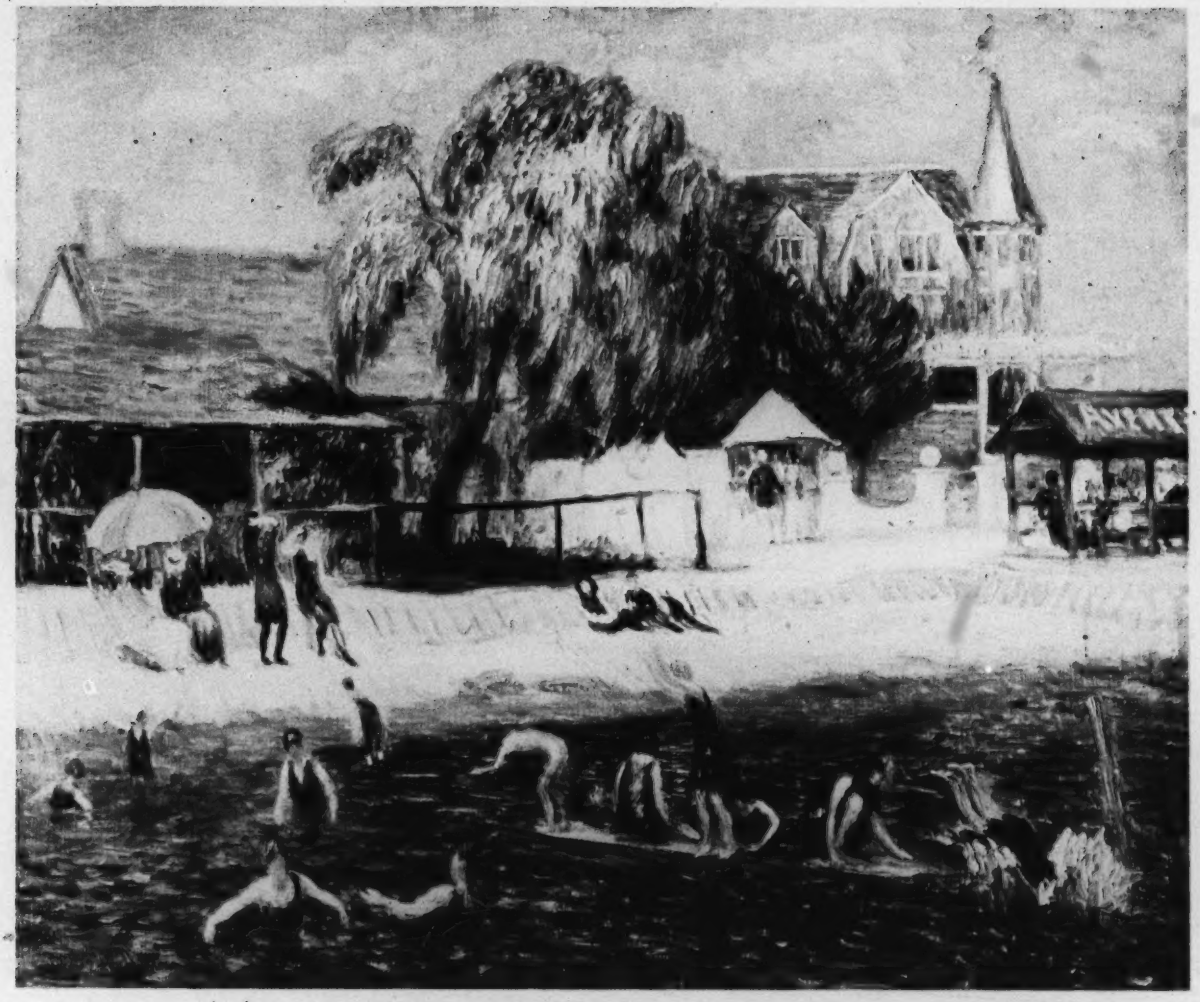
126 _____, *Decoder I*, 1965, combine drawing, 24" x 36". William Zierler, New York City.

127 **DAVID SMITH,** *Circles I, II, III*, 1962, painted steel; I: 78"h; II: 105½"h; III: 95½"h. Marlborough Gallery Inc., New York City.



17 MAX WEBER, *Chinese Ginger Jar,* **1911, oil on canvas, 17″ x 22″. Bernard Danenberg Galleries, New York City.**

23 ARTHUR B. DAVIES, *The Rescuer,* **1901-02, oil on canvas, 16" x 14".**
Kennedy Galleries, New York City.



26 WILLIAM GLACKENS, *Beach at Bluepoint,* 1915, oil on canvas, 25" x 30".
Kraushaar Galleries, New York City.

27 CHILDE HASSAM, *Top of Cape Ann*, **1918, oil on canvas, 20" x 30".**
Chapellier Galleries, New York City.

28 ROBERT HENRI, ***Portrait of Eugenie Stein,*** **1907, oil on canvas, 85" x 49".**
Chapellier Galleries, New York City. (Previously unpublished.)

30 WALT KUHN, *Adventure,* **1924, oil on canvas, 32" x 36". Kennedy Galleries, New York City.**

36 ALBERT P. RYDER, *After the Storm,* **1930, oil on panel, 16" x 12".**
Schweitzer, New York City.

37 CHARLES SHEELER, *Chrysanthemums,* **1912, oil on canvas, 24″ x 20″. Whitney Museum of American Art, New York City.**

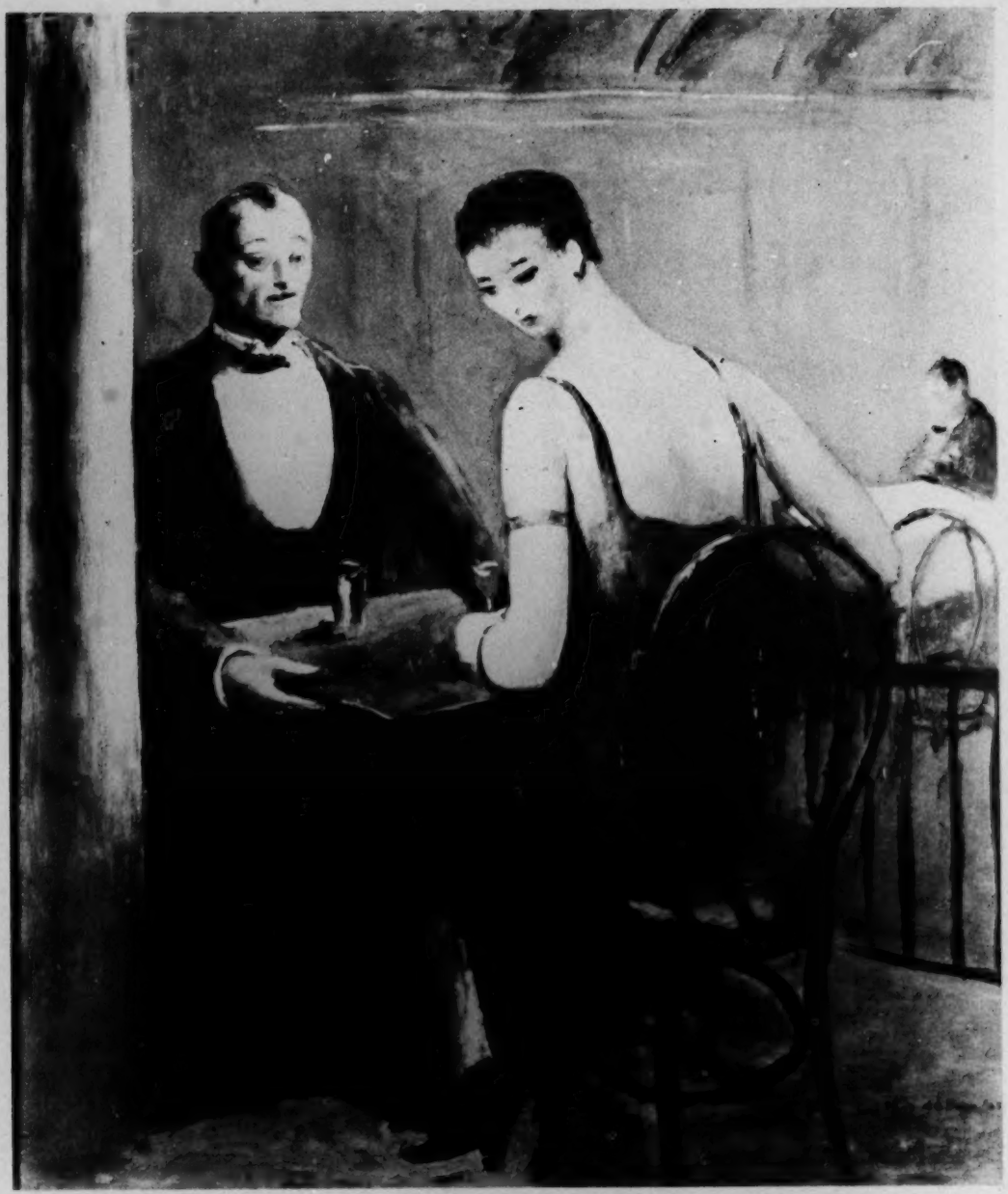
41 CHARLES DEMUTH, ***Vaudeville - Bird Woman,*** **1917, watercolor, 11½" x 9¼". Kennedy Galleries, New York City.**

45 JOHN MARIN, *Pine Tree — Deer Isle — Maine,* **1928, watercolor, 16¼" x 19½". Marlborough Gallery, Inc., New York City.**

48 JOHN SLOAN, *Corpus Christi Procession Near Santa Fe,* **1920, 25″ x 35″.**
ACA Gallery, New York City.

49 EDWARD HOPPER, *Lighthouse,* **oil on canvas, 10″ x 12″. Mr. and Mrs. John Clancy, New York City.**

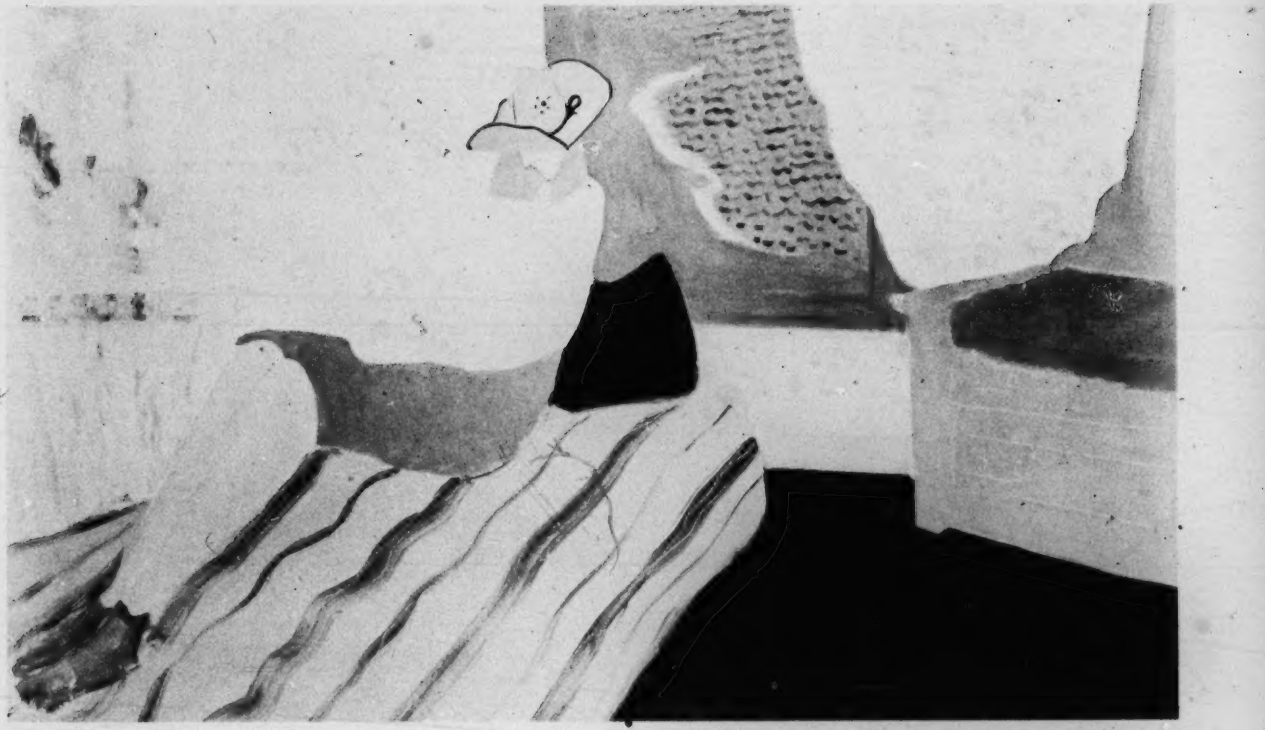
53 PAUL CADMUS, *Seeing the New Year In,* **c. 1930, oil on canvas, 30" x 38½". ACA Gallery, New York City.**



54 GUY PENE DU BOIS, *Speakeasy,* **1925, oil on panel, 22″ x 18″. Bernard Danenberg Galleries, New York City.**

58 PHILIP EVERGOOD, *Must Have That Man,* 1936-60, oil on canvas, 18" x 28". Mr. and Mrs. Alan L. Radcliff, Miami.

60 JACK LEVINE, *Modern Napoleon,* **1971, oil on canvas, 24″ x 21″. Kennedy Galleries, New York City.**



69 MILTON AVERY, *The Letter,* **1945, oil on canvas, 34" x 48". Bernard Danenberg Galleries, New York City.**

71 OSCAR BLUEMNER, *Triad Brilliant, Passaic River Hills,* **1932, oil on board, 23″ x 30″. Hirschl and Adler, New York City.**

78 LYONEL FEININGER, *The Sleepwalker,* 1940, watercolor, 11¼" x 17¾".
Kennedy Galleries, New York City.

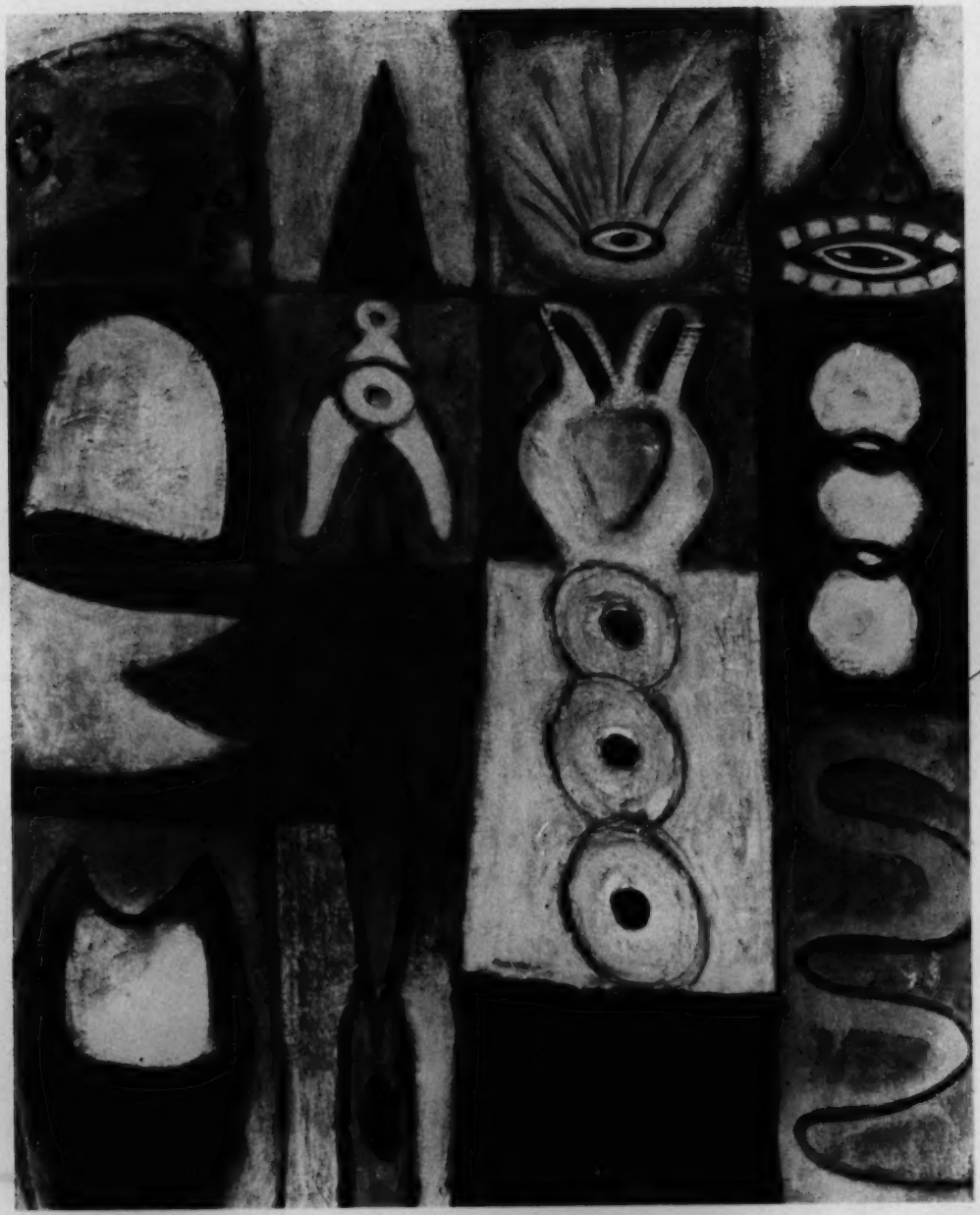
79 MARSDEN HARTLEY, *Dogtown,* 1931, oil on canvas, 18″ x 24″. ACA Gallery, New York City.

82 YASUO KUNIYOSHI, *Murder,* **1944, pencil drawing, 18″ x 12″. Gallery Gertrude Stein, New York City.**

88 WILLIAM ZORACH, *Landscape,* 1913, watercolor, 8″ x 10¾″. Berry-Hill Galleries, New York City.

92 THOMAS HART BENTON, *The Station,* c. 1935, watercolor, 20″ x 18″.
Graham Gallery, New York City.

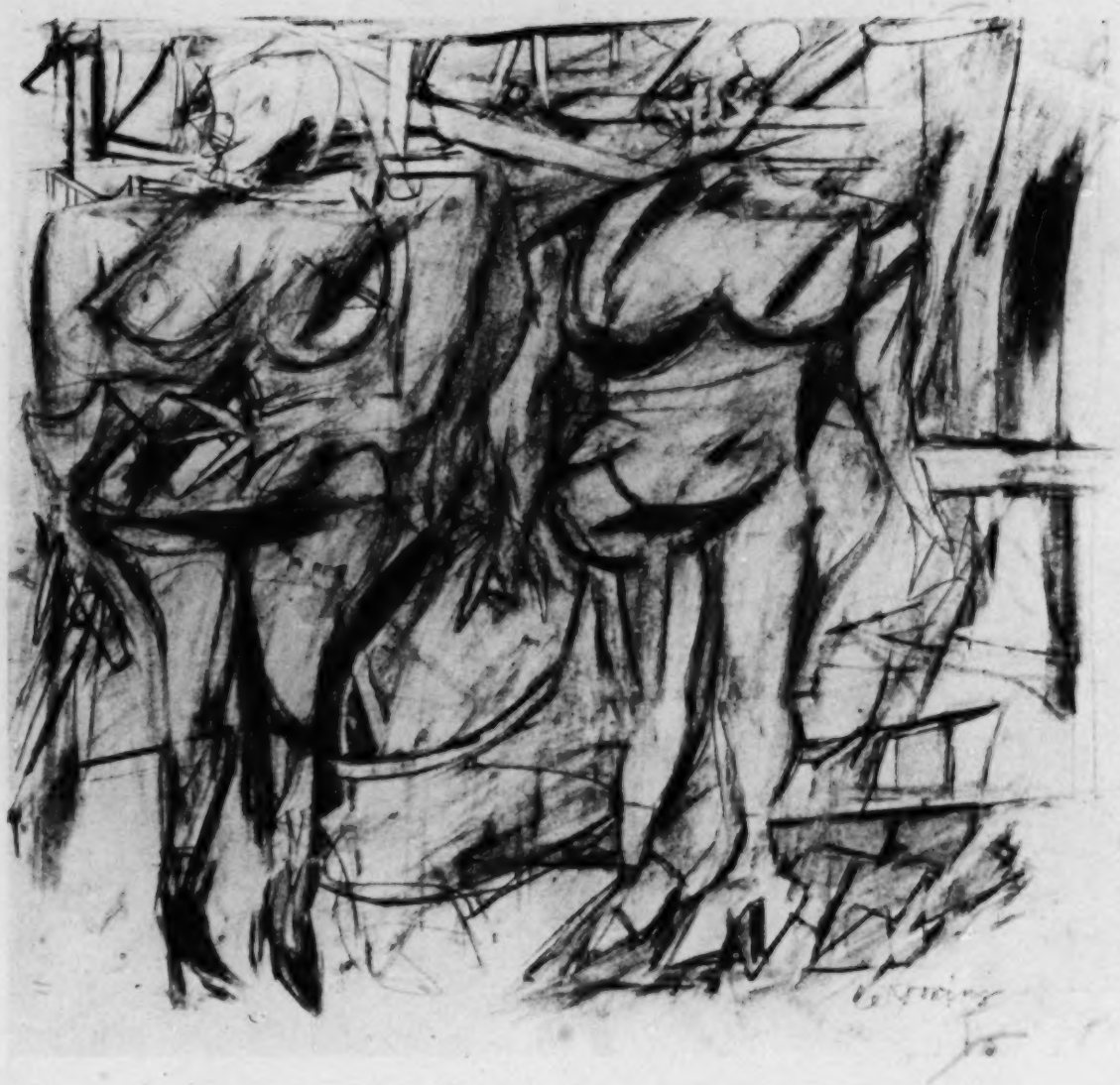
98 CHARLES BURCHFIELD, *Townsend Road*, 1957, watercolor, 27″ x 40″.
Kennedy Galleries, New York City.



104 ADOLPH GOTTLIEB, *The Hunter -Pictograph,* **1947, watercolor, 17¼" x 23". Marlborough Gallery, Inc., New York City.**

108 BEN SHAHN, *Scott's Run, West Virginia,* 1937, tempera on board, 22¼" x 27⅞". Whitney Museum of American Art, New York City.

110 JOSEPH STELLA, ***Edna St. Vincent Millay,*** **27"x 22". ACA Gallery, New York City.**



116 WILLEM DE KOONING, *Two Women IV,* **1952, pastel and charcoal on paper, 15½" x 17½". William Zierler, New York City.**

118 ARSHILE GORKY, *Study for Agony,* 1947, oil on canvas, 24″ x 32″.
Sidney Janis Gallery, New York City.

121 JASPER JOHNS, *The Figure 8,* **1959, oil on canvas, 10″ x 8″. William Zierler Gallery, New York City.**

121. ROBERT RAUSCHENBERG, *Decoder I,* **1965, combine drawing, 24″ x 36″. William Zierler, New York City.**

123 DAVID SMITH, *Circles I, II, III,* **1962, painted steel; I: 78″ high; II: 105½″ high: III: 95½″ high. Marlborough Gallery, Inc., New York City.**

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Gallery 6M, New York City
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Hirschl and Adler, New York City
Sidney Janis Gallery, New York City
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